ISSUE 5 OCT 84

SMILE

LUMSDEN

Sitting on a mountain
Drinking coffee
Cloud above
Mist below

EAST DULWICH

going into the bathroom i noticed
your toothbrush had not been used

LONDON 23/9/84

walking in the rain with my umbrella
my feet get wet but my head stays dry

GRAVITY

Gravity's a useful thing
It makes the world go round
It keeps the stars up in the sky
And us down on the ground

HACKNEY

I know a public toilet
Near the roundabout
Where we could go...

GOLDFISH

Goldfish swimming in a bowl
And looking like – goldfish

PEDESTRIAN

you passed me
without glancing in your
rear view mirror
as i stood
waiting for the lights
to change colour

PRESS

O

SURBITON

EATING SAMOZAS
AND WATCHING PAINT DRY
ON SOMEONE ELSES FRONT DOOR

LOWER MARSH STREET SE1

three slugs
buying ready-mixed concrete
in a bookshop

ODE TO JOSEPH BEUYS

dead sparrow in my back garden
let me tell you about my poems

ODE TO MY ENGLISH CULTURE

oh garden shed
suburban monument
in natural wood finish
with a lawn-mower inside

KINGSTON UPON THAMES

i'd like to ride into the river
instead of cycling home

NATURE

snake crawling through a hole in the
fence where i crashed my bicycle

IMPULSE

sometimes i feel like going up to
strangers in the street and saying hello

THE SEA

The sea is green
And grey and blue
And very big

.....

DRESSES ADDRESSES ADDRESSES ADDRESSES ADDRESSES ADDRESSES DRESSES ADD

SMILE (magazine): Monty Cantsin, Bureau Du Generation Positive, 31 Norfolk Farm Road, Pyrford, Woking, Surrey. GU22 8LH. England.

SMILE (one-off art editions): Marina deBellagente LaPalma, 815 N. Gardner Street, Los Angeles, California, 90046, USA.

SMILE (performance and pop group): Monty Cantsin, Highfield, West Acres, Esher, Surrey. KT10 9JE. England.

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THE GENERATION POSITIVE PRESENTS AN EXAMINATION OF THE WORK OF STEWART HOME

Home's art is arresting and interesting because it is full of paradoxes, paradoxes which he makes little or no attempt to resolve.

No doubt the extremism, the stress on form and repetition, stems in part from the need to assert his works identity and special qualities in the face of the rivalry of film, tv and political philosophy.

It is simplistic to dismiss Home's work as neo-conservative, communist, fascist or anarchist. It is too ambiguous for that. It embodies a complex, ambivalent response to recent history.

For Home to act, to create, to satisfy desire is paramount, despite moral uncertainty, imperfection, and the politically risky nature of the results.

It is surely more socially valuable for artists to manifest contradictions in their work than to reproduce socialist stereotypes which only comfort the already converted.

Home's attitude towards tradition is not respectful but iconoclastic. He can be accused of cultural necrophilia, of raping long dead traditions because he is unwilling to confront the complexity of todays reality.

Home's critics have discussed emotions but to read his work as expressions of the artists emotions would be wrong. Take the issue of sincerity: are we to assume that Home is a Christian because he employs Christian subjects? If he is not are we to accuse him of bad faith and cynicism?

His work does generate a sense of trickery and fraud but this stems from the way he makes visible the hollowness of the language of emotions, by pushing the rhetoric of emotion to absurd lengths he reveals the mask like character of all signs and significations.

Home's work is terrible in all senses of the word, it is deliberately bad and it is awe-inspiring. It is at once repulsive and exhilerating, humanistic and inhuman, classical and romantic. Like Punk it achieves a genuinely new style by a bizarre selection and scrambling of past and present styles of art both abstract and representational.

Like Auden before him, Home cultivates an improvisatory method, he rejects his own mannerisms and tastes as soon as they become routine. The result is rapid change, eccentric shifts of direction and each piece seems to be different, although underneath they are all the same.

Reality for Home is not just the external objective world, it is also the internal subjective dimension of dreams, emotions, memories, myths and fantasies. Thus the subject/object barrier is disolved. Furthermore he takes account of the way art and the mass media constantly mediate reality by transforming actual events into images and narratives, and by creating fictional worlds.

ISM NEOISM NEOISM NEOISM NEOISM NEOISM NEOISM NEOISM NEO

Do not imagine that you have the least idea of what I am talking about and above all do not imagine that I have the least idea of what I am talking about.

I do not care what I am talking about and if you have the slightest care about this matter you will very soon be disappointed.

Neoism does not mean anything. It means something quite specific and that attitude that it describes is precisely that "newism".

Neoism is about manufacturing a movement based along the lines of dada/fluxus with the intention of gaining attention for the members of the movement.

Become a Neoist today simply by saying that you're a Neoist and by using the name of Monty Cantsin.

Monty Cantsin is an open artist. Anybody can be Monty Cantsin. But do not imagine for a minute that by becoming Monty Cantsin that you become any different from anybody else.

Monty Cantsin is a very ordinary person, with very ordinary views. Infact he is no different from you and me which is why it is possible for all of us to become Monty Cantsin at will.

However don't restrict yourself to using the name Monty Cantsin, use the name Smile too. Use the name Smile for you pop group, your performance group and your magazine.

This is the true existential experiment, this is an exercise in practical philosophy. It is an experiment to determine what happens when we cease to differentiate between things that traditionally we would differentiate between.

However just because we are engaged in practical philosophy it in no way means that we endorse the stupid exercises in theoretical philosophy which are undertaken in the universities and other places of dogmatic authoritarianism.

Our philosophy is to be tested on the streets and in the pubs and clubs and involves objects as well as words.

Ultimately our philosophy is a revolutionary project which is undertaken with the view to improving the lot of mankind.

Neoism superseeds all previous philosophies which believed themselves to be based on fact but were merely based on rhetoric. Neoism is based solely on the principles of rhetoric.

Neoism believes in the value of fraud as a revolutionary device. Neoists are cowards and puddingheads who practice and impure science. A science where it is acceptable to fudge the evidence.

Neoism is based on an objective assessment of reality. Having carefully examined twentieth century art Neoists have decided that Neoism is the surest way of making themselves rich, famous and glamourous. And in twentieth century art there is nothing more to be found than riches, fame and glamour.

THE GENERATION POSITIVE PRESENTS TOTAL ANTICOPYRIGHT

One day when Plato was travelling through a crowded village, he was insulted by a yokel whose spirit delighted the crowd. Plato, confused and discountenanced, couldn't think of a word in reply and was forced to take to his heels amidst the jeers of the crowd. By the time he had finally regained his composure, and thought of a thousand possible retorts, any one of which would have silenced the joker once and for all, he was two hours distance from the village.

One day when Hobbes was travelling through a crowded village, he was insulted by a yokel whose spirit delighted the crowd, Hobbes, confused and discountenanced, couldn't think of a word in reply and was forced to take to his heels amidst the jeers of the crowd. By the time he had finally regained his composure, and thought of a thousand possible retorts, any one of which would have silenced the joker once and for all, he was two hours distance from the village.

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One day when Sartre was travelling through a crowded village, he was insulted by a yokel whose spirit delighted the crowd, Sartre, confused and discountenanced, couldn't think of a word in reply and was forced to take to his heels amidst the jeers of the crowd. By the time he had finally regained his composure, and thought of a thousand possible retorts, any one of which would have silenced the joker once and for all, he was two hours distance from the village.

One day when Michel Foucault was travelling through a crowded village, he was.....

THE GENERATION POSITIVE PRESENTS GREAT TRIUMPHS OF THE HUMAN SPIRIT

The arc lamp was invented in 1879 by the United States citizen C. F. Brush who later stated in a press interview "It was nothing really, anyone with an IQ of 350 could have done it."

In 1969 the United States citizen Neil Armstrong made the first solo journey around the world by boat and on his return is reported to have said "It was nothing really, anyone with an IQ of 350 could have done it."

The mechanical clock was invented in 725 by the Chinese citizens I-Hsing and Liang Ling-Tsan who later put out a press statement in which they said "It was nothing really, anyone with an IQ of 350 could have done it."

In 1952 the British citizen Doctor Roger Banister became the first man in recorded history to swim the English Channel in less than six hours and in a television interview on the day of his triumph he stated "It was nothing really, anyone with an IQ of 350 could have done it."

The bifocal lens was invented in 1780 by the United States citizen Benjamin Franklin who later put out a press release in which he stated "It was nothing really, anyone with an IQ of 350 could have done it."

In 1926 the British citizen John Logie Baird gave the first public demonstration of the vacuum cleaner and in a public address made two years later stated "It was nothing really, anyone with an IQ of 350 could have done it."

The telescope was invented in 1608 by the Dutch citizen Hans Lippershey who stated in a radio interview several years later "It was nothing really, anyone with an IQ of 350 could have done it."

In 1826 the french citizen Joseph Nicephore Niepce made the first recorded sighting of a UFO and stated the next day "It was nothing really, anyone with an IQ of 350 could have done it."

Nylon was invented in 1937 by the United States citizen Wallace Carothers who later stated in an interview with Punk Magazine "It was nothing really, anyone with an IQ of 350 could have done it."

In 1903 the United States citizens Wilbur and Orville Wright played the first game of chess in recorded history to last more than 24 hours and are reported to have snapped at an impressed neighbour afterwards "It was nothing really, anyone with an IQ of 350 could have done it."

Radio telegraphy was invented in 1895 by the Italian citizen Guglielmo Marconi who stated later at a press conference "It was nothing really, anyone with an IQ of 350 could have done it."

At 11.30am on 29th May 1953 the British citizens Sir Edmund Hillary and Sherpa Tenzing completed the design for London's first skyscraper and then stated at a press conference held at noon the same day "It was nothing really, anyone with an IQ of 350 could have done it."

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the thing i like best about british rail trains is the toilets
and the thing i like most about traveling first class is that you only get to meet other british rail employees and tourists
and that's just how it should be
because the majority of british people don't appreciate what a great train service they've got

mind you i think all public transport should be free anyway
and then there would be no different classes
and free public transport would certainly get the masses out of their cars and onto the trains and buses

and not only should public transport be free but so should the telephone and postal services
and not even this would come near meeting minium reformist demands
after all every man should live in his own battersea dogs home
and human relationships must become completely transparent

after we have drained the english channel
for the purpose of holding bicycle races between dover and calais
we shall use the water for irrigation schemes
to be implemented throughout the third world
and we will laugh at the wearing of bicycle clips as a hangover
from the days of flared trousers

and of course we shall introduce compulsory lessons in bicycle maintainance into the schools
and every child shall be given their first bicycle free
and every person over the age of eighteen shall be required by law
to own and maintain in a useable condition
at least one bicycle
for use in the eventuality of a public transport strike

there will be no private ownership of motorised transport
and there will be no need for cars anyway
because every man woman and child will own their own bicycle
and over and above this will be able to travel as often as they like
on any existing method of public transport absolutely free

these are our demands:
1) every man shall own his own bicycle
2) the manufacture of bicycles is to be organised under centralised state control
3) a planned economy and the rationalising of existing industries
4) free public transport telephone and postal services
5)the collective ownership of all goods, property and ideas
6) the aboliton of the copyright laws

people who talk about revolution and class struggle without explicitly refering to everyday life, without emphasising what is subversive about love and what is positive in the refusal of constraints, such people have a corpse in their mouth

747 747 747 747 747 747 747 747 747 747 747 747 747 747 747 747 747 747 747 747 747

supermarket start early morning breakfast
the benefits of fine tuning
or something like that
or is it just all the sugar
no good for an athlete except to get some money let them use your name make you fat

yeah but there's nothing like a supermarket to get you going in the morning
all those tins of beans
all those check out boys and girls
so soft and so sweet
low pay low calory and low low cost
just what i need to start the day right

all those jars of jam
i've four quids worth of food in my basket already and only a fiver on me
and still so many things to get
mustn't forget the tea bags

yeah you've really got to admit there's a lovely atmosphere in here
ambience
that's what they call it isn't it
yeah that's right
don't know if i like the word though really
it's not really a supermarket word

i mean you don't come in here first thing on monday morning and hear people talking
about the ambience of the place
i mean people come in here to get their groceries not to use flash words

did you see that boy
he bought nothing but tins
tins of beans
tins of soup
tins of spaghetti
not even a loaf of bread
is that anyway to live
i ask you

anyway i can't stand here all day i've got things to do you know
dishes to wash and clothes to clean and shelves to dust and a million other things
that have to be done
did i tell you i was terminally ill
i think it's really nice here
they've really done it out a treat

mind you i read the other day that all that strip lighting makes you blind
lovely day for it though
it's a shame i don't have time
to stand here and talk to you about it
much as i'd like to

THE GENERATION POSITIVE PRESENTS ULTRA-ART

Ultra-Art ends the process of becoming and inaugerates an era of being in which all will exist in total stasis.

Ultra-Art necessitates the end of literature, history and philosophy and their replacement with dream, myth and legend.

Ultra-Art is the executioner of the humanities and liberal politics and hence the liberator of mankind.

Ultra-Art is the birth of the ober-homme and the death of the rabble, the butchered and botched and the many to many.

Ultra-Art is the hammer that will smash all dialectical process and prove once and for all that truth is imperfect in any manifestation other than the divine.

Ultra-Art is the bullet fired into the brains of the bourgeois and thus the signal for simultaneous world revolution.

Ultra-Art is the violence that will redeem our society from the stagnation that too much peace has brought about.

Ultra-Art is the name of our liberator and leader, the name of everything that we hold to be true and dear.

Ultra-Art is the name of the aesthetic theory that will reign forever because it is more than a theory, it is truth itself.

Ultra-Art is the death of the old and the birth of the new, it is the sum total of all our desires.

Ultra-Art is the roar of the cannon and the sound of the bugle, it is our battle cry and the sound of our victory.

Ultra-Art is the death screams of young soldiers drowning in a river of blood and knowing that in their death lies our victory.

Ultra-Art is a clenched fist rammed hard into the flabby belly of a decadent society.

Ultra-Art is a return to the noble values of heroism and freedom through service to the cause.

Ultra-Art is the virtue of art multiplied by itself and then multiplied by itself infinately.

Ultra-Art is young, bold and savage, it is dedicated to its own success and consequently is unstoppable.

Ultra-Art is dedicated to the founding of an era when valour is rewarded and weakness is punished.

Ultra-Art will be your saviour or your death, it is up to you to decide which it will be.

THE GENERATION POSITIVE PRESENTS A LIST OF NAMES

Hieronymus Bosch, Dirk Bogarde, Robert Taylor, Bobby Darin, Kenny Everett, John le Carre, Jersey Joe Walcott, Kirk Douglas, Lewis Carroll, Elton John, Peggy Lee, Cyd Charisse, Willy Brandt, Katie Boyle, Hugh MacDiarmid, Larry Rivers, Judy Garland, Andre Maurois, Jean Plaidy, Margot Fonteyn, Brigitte Bardot, Gerald Ford, Kwame Nikrumah, Woody Allen, Joseph Conrad, Gary Grant, Elvis Costello, Haile Selassie, Kiki Dee, John Wayne, Boris Karloff, Man Ray, Jennifer Jones, Charles Atlas, Laurence Harvey, Vivien Merchant, Cliff Richard, Harry Houdini, Lew Grade, Bob Dylan.

Paul McCartney, Gustav Mahler, Alfred Jarry, John Coltrane, Charlie Mingus, Claude Debussy, William Wordsworth, Monet, Bach, William Blake, Joe Strummer, Iggy Pop, leonardo, Divine, Mick Jones, Jackson Pollock, Briallen Gaynor, Ralf Harris, Kropotkin, Bakunin, Patti Smith, Neil Kinnock, William McGonagall, Andy Warhol, William Burroughs, Francis Bacon, Dylan Thomas, H P Lovecraft, William Carlos Williams, Kafka, James Ensor, James Herbert, Guy N Smith, Richard Allen, Mark Rothko, de Sade, Rimbaud, John Waters, Litvinov, Adrian Mitchell, Adrian Henri, Marcel Duchamp, Kurt Schwitters, Magritte.

Pete Horobin, Andy Stenhouse, Mike Kane, Dave Zack, Robin Crozier, Rod Summers, Carlo Pittore, Vittore Baroni, Emilio Morandi, Jurgen Krerspel, Marek Janiak, Monty Cantsin, Tentatively A Convenience, Stewart Home, Georg Ladanyi, Henryk Gajewski, Eugenie Vincent, Ryasuke Cohen.

Catherine II, Victor Hugo, Mao Tse-Tung, Isadora Duncan, D H Lawrence, Mark Twain, Havelock Ellis, Bertrand Russell, H G Wells, Goethe, Ruth St Denis, Mary Wollstonecraft, Marie Stopes, Virginia Woolf.

Jerom van Aeken, Derek Genton Gaspart Ulric van den Bogaerde, Spangler - Arlington Brough, Walden Robert Cassotto, Maurice James Coal, David John More Cornwell, Arnold Raymond Cream, Issur Danielovitch Demsky, Charles Lutwidge Dodgson, Reginald Kenneth Dwight, Norma Delores Egstrom, Tula Ellice Finklea, Herbert Ernst Karl Frahm, Caterina Irene Helen Imperiali di Francavilla, Christopher Murray Grieve, Yitzroch Loiza Grossberg, Francis Ethel Gumm, Emile Solomon, Wilhelm Herzog, Eleanor Alice Burgord Hibbert, Margaret Hookham, Camille Javal, Leslie Lynch King Jr, Francis Nwia Kofi, Allen Stewart Konigsberg, Jozef Teodor Konrad Nalecz Korzeniowski, Alexander Archibald Leach, Declan McManus, Ras Tafari Makonnen, Pauline Matthews, Marion Michael Morrison, William Henry Pratt, Emmanuel Rudnitsky, Phyllis Selznick, Angelo Siciliano, Larushka Mischa Skikne, Ada Thomson, Harold Roger Webb, Erik Weist, Louis Winogradsky, Robert Alan Zimmerman.

B Traven, Andre Breton, Tristan Tzara, Louis Aragon, Hans Arp, Max Ernst, Paul Eluard, Issidore Ducasse, C D Lewis, Stephen Spender, Philippe Soupault, W H Auden, Gracie Fields, Marc Bolan, Mark Pawson, Ben Allen, Rebel Mantovani, Electric Slim, Barbara Cartland, Charlotte Corday, Peter Blake, J G Ballard.

Gary Glitter, Margret Thatcher, Tony Benn, Tommy Cooper, Dave Allen, Bruce Lee, Angella Rippon, Elizabeth II, Princess Anne, Robert Burns, Pablo Picasso, Arthur Askey, Elizabeth Taylor, James Dean, Carl Gustav Jung, Andre Gide

THE SECOND INTERNATIONAL NEOIST MANIFESTO OF POST POSITIVIST REVOLT

Paradox

1) The great propogators of nihilism lacked an essential weapon: the sense of historic reality, the sense of the reality of decay, erosion and fragmentation.

2) Those who have made history in the period of bourgeois decline have lacked a sense of the total decomposition of social forms which nihilism announces. Marx failed to analyse Romanticism and the artistic phenomenon in general. Lenin was willfully blind to the importance of daily life and its decomposition, of the Futurists, of Mayakovsky and of the Dadaists.

What we need now is the conjunction of nihilism and historical consciousness. As long as the two fail to join forces, we shall have to endure the present empire of political and artistic hacks, all preaching the fragmentary, all working assiduously for the Big Sleep, and justifying themselves in the name of one Order or another.

Today the destructive and the constructive moments of history are slowly coming together. When the tow meet that will be total revolution.

A nihilist is someone who takes the distinction between living and surviving seriously. If living is impossible, why survive? Once you are in that void everything breaks up. The horrors. Past and future explode, the present is ground zero. And from ground zero there are only two ways out, two kinds of nihilism, passive and active.

The passive nihilist compromises with his own lucidity about the collapse of all values. He makes one final nihilistic gesture, throws the dice to decide his cause and becomes its slave, for Art's sake and for the sake of a little bread.....Nothing is true so a few gestures become hip. Joe Soap intellectuals, existentialists, pataphysicians, aesthetes of the arte greatwit, pop artists, Fluxus, Punk Rock - bandwagon after bandwagon works out its own version of credo quia absurdum est: you don't believe in it but you do it anyway, you get used to it and you even get to like it in the end. Passive hihilism is the overture to conformity.

After all nihilism can never be more than a transition, a shifting, ill-defined sphere, a period of wavering between two extremes, one leading to submission and subservience, the other to permanent revolt.

The active nihilist does not intend simply to watch things fall apart. He intends to speed up the process. Sabotage is a natural responce to the chaos ruling the world. Active nihilism is pre-revolutionary, passive nihilism is counter revolutionary. And most people oscillate between the two. But circumstances inevitably end by drawing a line, and people suddenly find themselves, once and for all, on one side or other of the barricades.

Neoism is the means of ending up on the right side of the barricades. Neoists do not try and hide or paper over the cracks and contradictions that are manifest in their personalities, society and culture. Neoism will use God, the family and morality as the unifying forces in the post-revolutionary world. Neoism, the 14 year plan, World Revolution by 1999.

THE GENERATION POSITIVE PRESENTS THE MULTIPLE NAME AESTHETIC

The Generation Positive calls for a subversion of the capitalistic concept of private property through the adoption of positive plagiarism and the multiple name aesthetic.

The multiple name aesthetic consists of giving as many different and yet similar objects the same name. So, for example, all magazines should be called Smile regardless of who runs them and what their content is.

All pop groups should be called White Colours and all members of the White Colours should be called Monty Cantsin. Already there are several White Colours groups and many Monty Cantsins.

The multiple name aesthetic serves to undermine the concept of private property by undermining the concept of individuality. The idea of private (individual) ownership is based on the idea that there is individuality. The Generation Positive seeks to refute the illusion of individuality through the practical application of the multiple name aesthetic.

The multiple name aesthetic also operates in a mode entirely contradictary to the method already described. That is the multiple name aesthetic gives many different names to the same object or idea. Thus the terms Generation Positive, Neoism, Reality Adjustment, Neo-Naive, Subliminal Art, Neo-Plagiarism, Nut Art, Cultural Conspiracy, Neo-Functionalism, Social Realism and DATA cell, all stand for the same thing.

By giving many names to the same thing and the same name to many things we are in effect making all things unnameable. It is thus that the central control mechanism of capitalist logic is destroyed because capitalism controls by naming and describing and by rendering names meaningless we make control impossible.

Thus it is through the multiple name aesthetic that we will achieve collective freedom while simultaneously destroying all subjectivity and individuality. Once this is achieved man will have left the long eras of becoming and will enter into a blissful era of being where all live in perfect harmony and deviancy is punished with instant death.

However such a paradise is as yet in the future and to realise it we must first make a sacrificial slaughter of all those who refuse to take the path to the full realisation of their humanity. We need feel no guilt over such a slaughter of those who refuse to conform to their true nature because those who will not conform to their humanity are degenerates and throwbacks and cannot be considered fully human.

It is the full realisation of our humanity as undifferentiated beings that is our greatest goal and the only true adventure that life affords us. To realise this goal in death is easy but to realise it in life with the full weight of the capitalist forces of reaction loaded against us, this is a real challenge. It is only through the practice of positive plagiarism and the multiple name aesthetic that our success becomes historically inevitable.

THE GENERATION POSITIVE PRESENTS MAGAZINES BREEDING LIKE RABBITS

Smile was just the first of a whole new generation of magazines promoting the principle of positive plagiarism. Smile exists solely to encourage other people to take up this principle and to produce their own neo-Plagiaristic magazines.

Call the magazine that you start Smile because plagiarising this name will give you a good start on the road to copyright infringement and I promise to take absolutely no legal action whatsoever against anyone who plagiarises the title of this magazine.

So now you have the title of your magazine and you're well on the way to becoming a successful neo-Plagiarist. Infact all you need to do now is to put your magazine into production. And that is where the great advantages of neo-Plagiarism begin to show themselves. Neo-Plagiarism removes the need for talent, or even much application, in the production of magazines or anything else for that matter. All you have to do is select what to plagiarise, do the lay-out and then find somewhere to get the printing done cheaply.

If you're not sure of what to plagiarise a good place to start looking is in old copies of Smile. Infact you could even start by plagiarising this article on plagiarism. A neo-Plagiaristic purist would plagiarise this whole piece verbatim but if you're of a more artistic bent you might like to change a word here or there, or place the paragraphs in a different order.

Remember that as an artistic process plagiarism is a highly creative exercise because with every plagiarism a new meaning is brought to the plagiarised work but this does not alter the fact that the capitalist forces that run this country have conspired to make plagiarism of modern texts illegal so that if you plagiarise something written recently you run the risk of prosecution.

However do not let this deter you from plagiarising modern work as a few precautions will protect you from prosecution. The basic rule in avoiding copyright infringement is to take the ideas and spirit from a text without actually plagiarising it word for word. One of the best examples of this is Orwell's "1984" which is a straight rewrite of Zamyatin's "We". Anyone with a serious interest in neo-Plagiarism should spend some time comparing these two texts.

In the area of popular music a good example of neo-Plagiarism is the way in which the chord sequence was lifted from "Louie Louie" and fitted to the words of "Wild Thing". This is plagiarism at its best with no redeeming factors such as a clever change of context.

A fine example of neo-Plagiarism inspired directly by the pioneering example of Smile is Slime. Slime is even less original than Smile and hence it is infinately better. Slime is available for 40p including p&p from Mark Pawson, 1 Holly Bank, Cherry Lane, Lymm, Cheshire WA13 0NT or Le Mis, 133 Brook Drive, London SE11 4TQ.

Another fine example of neo-Plagiarism inspired directly by Smile is issue 2 of Flame whose front and back covers are plagiarised from Smile 3. Flame is available for 10p plus an A5 SAE from James Blonde, 117 Adwick Road, Mexborough, South Yorks S64 0BG.

AUTUMN

in the autumn the leaves fall from the
trees so that what sunlight there is
can reach us more easily

TIDES

waves
breaking on the beach
one after the other

MY FRIENDS

my friends are the tractors that
plough the green fields that grow
the good food that we eat

HEDGEROWS

the hedgerows
by the roadside
keep the people from the fields

DAYS (for Philip Larkin)

days are what we divide the weeks by
they last 24 hours
and there are 365 of them in a year

POLITICS

you gave us life
we wanted pop music

you gave us culture
we wanted bingo

you gave us liberty
we wanted gin

ONE NUMBER ONE

late at night
when everything has closed
and there's no one around
that's when you'll find me in bed
asleep

SNAILS

during the winter months snails like to
retire to the South of France where the
climate is warmer and more conducive
to their good health

PEANUT BUTTER

spread the word
spread peanut butter
it tastes so good with everything

WINDOWS

windows are objects we look through

THE SICK ROSE

O Rose, thou art sick!
The invisible worm
That flies in the night,
In the howling storm,

Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.

SLUGS

slugs are those small creatures that like
to eat leaves

7/7/84

i went to the greengrocers to buy straw-
berries but when i got there they'd sold out
so i bought oranges instead

FLOORS

floors are objects we walk on

DOORS

doors are objects we walk through

BAL TIM ORE